



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

only, its walls being hung with black satin relieved, however, with a copious "hand-applied" silver arabesque of exquisite effect. The lamp lighting this room represents the moon and hangs on the left side high up, while smaller lamps are in the shape of stars. Depending from the ceiling these fragile lamps gleam with the softest imaginable lustre.

Let us now pass up another flight of stairs and enter the reading-room which takes the half of the upper story, all the sleeping-rooms of the servants of this well-ordered household being in a separate building at the further end of the garden. The other half of the upper floor is given up to a billiard-room opening into a smoking-room. The walls of the reading-room are a poem in themselves. The dado represents a meadow in which grow poppies, daisies and cornflowers, myriad grasses and tall growing wheat. The space between the dado and frieze shows a blue sky over which float butterflies, dragon-flies and bees, while the frieze itself shows a flight of storks, pigeons and doves, the plumage of these birds seeming to stir with every changing light, so true is it to nature. In this out-of-door-like *interieur*, tables are set about bearing all that is best in literature past and present, and engravings, drawings and etchings in large portfolios of a form adapted to display them without inconvenience to the student. Easels upon which are choice paintings—among them a Cabanel representing a seraph—stand in two of the corners of the room. In a third corner stands a life-size figure in green bronze of a female Egyptian water-carrier and in the jar upon her shoulders is set a small jewelled time piece. In a fourth corner is a large metal figure of a seated Egyptian deity, the metal marvelously simulating stone, at the base of which figure stands an Oriental whose attire offers the richest colors, contrasting in an inimitably effective way with the dull color of the metal itself.

The smoking-room is wholly Oriental, having a divan which runs along the entire wall of this oval shaped apartment. Upon this divan are thrown countless cushions richly embroidered and scented with Arabian perfumes. Wrought bags containing the tobacco of every country wrapped in oil-silk to preserve its strength unimpaired, are hung upon the walls which are richly adorned with paintings representing the interiors of Turkish mansions in which the residents in gorgeous robes are smoking their nargules or chibonques, or East Indian groups watching the dancing of the nautch-girls, to which figures the rolling clouds of smoke ascending from the cigars, cigarettes or pipes of the host and his guests seem at times to give a life-like motion.

The billiard-room is quite simple in its furniture, having walls of cedar, a plain but substantially made table and no ornament save and excepting a copy in bronze of the "Discobolus" or Disk-thrower.

But the beauties of this blest abode are not all told if no mention be made of a fountain upon the lawn on the edge of which riot laughing marble cupids climbing into an immense vase, out of which rises the water, and tumbling back again, their chubby limbs recklessly displayed. This work is of extreme delicacy of treatment and of Italian origin. The garden itself shows every care and is noted for the large size of its pansies and the pure whiteness of its Easter-lilies. The lawn by which the house is approached is always perfectly kept and a few old trees add to the calm repose of a rippling brooklet which seems to have been placed there by nature just where it was needed to complete the picture. True, there is no lake here, but there are snowy swans who enjoy the waters below the fountain, and at times there are little cygnets to be seen near what would seem must needs be indeed an "Earthly Paradise."

TERRA-COTTA.

FROM THE FRENCH OF JACQUEMART.

IN the grandeur of the expiring Roman Empire, when the people were wrapped in fine silk and purple, and when, to their sandals, they were covered with rich embroidery, pearls, and other precious stones, even when the vessels of gold, jasper, sardonyx, and onyx had superseded the earthen pottery for ornaments of the temples, and with the powerful, and there was symmetry in every line of the commonest form employed in architecture, when golden-grounded mosaics illumined the domes, and the rich columns were formed of many colored spirals, and when magnificent veils of the most costly silk were spread before the altar, the humble terra cotta introduced itself among all this splendor.

The bold cupolas, which the eye hesitates to measure under their dazzling images, which, if constructed of stone, would have sunk of their own weight; these cupolas owe their existence still, to excite our admiration, to the judicious employment of terra-cotta in hollow form. The ceramic art was drawn upon in a way not usually employed, and the ingenious masonry of these masterpieces of architecture was formed by kinds of truncated

bottles, strung one into the other, and disposed in parallel curves.

Other branches of pottery, excepting brickmaking, had so entirely disappeared as to leave us no mark of their having been employed at all; but in the expiring civilization of the period, a grand and noble part is bequeathed to terra-cotta to perform in the often exacting positions of architecture, and help perpetuate the achievements of man to the far-distant coming ages."

SCAGLIOLA.



SCAGLIOLA decoration, although long practised in Italy, has had so far but a limited adoption in this country chiefly from want of knowledge as to its merits when well executed, and the few artists acquainted with the process of its application. Scagliola artistically treated consists of cement to which has been imparted variegated colorings that present semi-transparent lustrous hues, with exquisitely gradated tones, the surface showing a high degree of polish. It is particularly suited to the coating of pilasters, pillars and walls, being laid on brick or plaster, and admits of relief work fashioned whilst the cement is in a plastic state, though such work is seldom attempted. The semi-transparency of hues given to the surface of the cement may be best compared to Mexican onyx, the lustre and shading of which it may be made to resemble as well as variegated marble. The delicate fading away of borders of patches of color, and the nebulous appearance of lighter tints have some analogy to the effect of firing on metallic oxides of majolica ware. The cement may be either first rolled out on a shallow flat trough, being moistened with water, or first set in place. Whilst yet damp the colors are applied. Only earth colors are used, as the lime of which the cement is composed would destroy other pigments. These earth colors are mixed with water and applied with the brush in full, medium and light tones. The figures that are to show gradated tones are planted whilst the cement is in moister condition than for those patches which are to be more regularly defined. Thus at one time different portions of the surface are treated, so lessening the risk of smearing by dragging one color into another. The brush should be held in the hand straight from the surface and should be well charged as the cement will absorb considerable color. It is the finishing process which consists in applying heat with long handled flat irons similar to those used for encaustic painting that develops the colors, rendering them lustrous and appearing to shine up from semi-translucent depths besides imparting a high and pleasing polish to the surface. Keene's cement is to be exclusively used as it allows of twenty-four hours for coloring before permanently hardening, whilst other cement affords only about two hours of time. Should the coloring be done on sheets, these are attached to their intended place by a wash of fresh cement. Instead of vague patches of color with connecting forms of lighter hue the imitation of variegated marbles will prove often preferable particularly when some pronounced predominant color is required to suit the surroundings. It is to be remembered that there is rarely if ever a circle, a square or straight line in any marble; that in some descriptions the veins will trend in a common direction though taking different paths, and in others radiate over the ground. Gilded enrichments assort well with scagliola placed on other portions of connected surfaces, as on capitals of pillars and pilasters. Scagliola looks particularly well on pillars dividing rooms that open into each other; it is also extremely suitable for the walls of wide spaced halls and of stairways and landings, and for wall pilasters.

In a mine at Cornwall, in England, there has been discovered a lode of the rare and precious metal uranium, which has hitherto only been found in small pockets or patches and in two or three widely separated localities. So rare is it that a century ago its existence was unknown, and so valuable is it that the market price is about \$12,000 a ton. Two of the most important oxides of uranium are already used, the one in the production of costly black porcelain and the dark tints of majolica ware, the other in glass and porcelain manufacture, to produce beautiful golden and greenish colors, and, in conjunction with other minerals, opalescent hues. The chloride of uranium is also coming into use as a substitute for gold in photographic work. With platinum and copper the metal forms two fine alloys, each resembling gold and offers a substitute for gold in electro-plated ware.

A NEW substitute for glass in the form of varnished covered wire is being used where glass will not stand the vibrations or other conditions. The transparent wire-wove roofing, which is translucent, pliable as leather, and unbreakable, has for its basis a web of fine iron wire, with warp and weft threads about $\frac{1}{4}$ in. apart. This netting is covered on both sides with a thick translucent varnish, containing a large percentage of linseed oil.